

edward johnson building
faculty of music
university of toronto



UNIVERSITY OF TORONTO WIND SYMPHONY

STEPHEN CHENETTE, CONDUCTOR

MACMILLAN THEATRE

3 P.M.

SUNDAY, JANUARY 29, 1984

PROGRAM

CIMARRON

ROY HARRIS

Symphonic Overture

Roy Harris (1898-1979) was one of the first American composers to recognize the potential of the symphonic band as a genre for serious music, and served as a pioneer in developing a viable literature in this important area. "Cimarron" is an evocation of one of the Oklahoma land rushes in the 1890's, in which Harris' father participated. The family settled near the Cimarron River in central Oklahoma, and Roy Harris was born in a log cabin on his parents' claim. The work opens with a nostalgic and deeply meditative line for solo saxophone that depicts the loneliness and empty horizons of the unsettled Cimarron country. Soon this picture is enlivened with more animated music representing the boisterous arrival of the homesteaders. The tension then mounts at the starting line, the gun goes off, and the hell-for-leather gallop for land begins. The work concludes in more sober fashion with a majestic hymn to the pioneer spirit.

EL SALON MEXICO

AARON COPLAND

Transcribed by Mark Hindsley

Aaron Copland (b. 1900), one of the most popular of serious twentieth century composers, has written of El Salón México: "During my first visit to Mexico, in the fall of 1932, I conceived the idea of writing a piece based on Mexican themes. I suppose there is nothing strange in such an idea. Any composer who goes outside his native land wants to return bearing musical souvenirs.

"From the very beginning, the idea of writing a work based on popular Mexican melodies was connected in my mind with a popular dance hall in Mexico City called Salón México. No doubt I realized, then, that it would be foolish for me to attempt to translate into musical sounds the more profound side of Mexico, the Mexico of the ancient civilization or the revolutionary Mexico of today. In order to do that, one must really know a country. All that I could hope to do was to reflect the Mexico of the tourists, and that is why I thought of the Salón México. Because in that 'hot spot' one felt, in a very natural and un-

El Salon Mexico (cont.)

affected way, a close contact with the Mexican people. It wasn't the music I heard, but the spirit that I felt there, which attracted me. Something of that spirit is what I hope to have put into my music."

ST. LAWRENCE SUITE

MORTON GOULD

Morton Gould (b. 1913) has had a long, varied, and successful career. His activities as a composer and conductor include concert work, music for the theatre, television, and films, recording, and educational work. He has contributed significant compositions and arrangements to the literature for concert band. St. Lawrence Suite was commissioned in 1958 by the hydroelectric power authorities of both Ontario and New York for the opening of a dam and generating station for the St. Lawrence Power Project. The score contains the following notes:

St. Lawrence Suite consists of four commemorative movements. Although folk tunes are not used literally, the idiom of the work is simple and folk-like in character.

- I. Dedication: lyrical and atmospheric, evoking the open country and waterways.
- II. Quickstep: gay and implying movement and development.
- III. Chansonette: simple and song-like with an "old world" touch.
- IV. Commemoration March: vigorous and driving, culminating in a transformed exposition of the opening "Dedication" theme.

Throughout this work, the composer makes use of two solo trumpets whose antiphonal calls serve to introduce and comment on the movements. They symbolize, in a general sense, the two host countries on either side of the United States - Canadian border. In the final movement these trumpets blend with the band in fanfares that bring the work to a close.

Douglas Court and Valerie Cowie, solo trumpets

RONDO CAPRICE

HERBERT L. CLARKE

"From the Shores of the Mighty Pacific"

Herbert L. Clarke (1867-1945) was born in Massachusetts and grew up *

Rondo Caprice (cont.)

in Toronto, where his father was organist at Jarvis Street Baptist Church. As cornet soloist and assistant conductor with John Philip Sousa's Band, conductor of several bands of his own, and composer, he was the most famous cornettist and one of the most influential musicians of his era.

Craig Penrose, solo cornet

DIXIE

DANIEL DECATUR EMMETT
Arranged by Morton Gould

"Dixie" began as a tune for a minstrel show, a form of entertainment in which white men in blackface sang, danced, and cracked jokes. Daniel Decatur Emmett (1815-1904), who organized the first real minstrel troupe in 1843, based his show on the singing, dancing and humour of runaway slaves who stopped at his father's house in Ohio on their way north via the Underground Railway. "Dixie", written in 1859, was music for the "walk-around", the high point of any minstrel show, during which the performers wound around the stage in complicated marching patterns, executing fancy dance steps. At the outset of the Civil War, "Dixie" was a favourite on both sides, but to the dismay of Emmett, a staunch Unionist, it became more and more the rallying tune of the South. A few days after the war ended, however, President Abraham Lincoln asked a band to play "Dixie", saying that it was a good song and one that belonged to the whole nation. In Morton Gould's setting, it becomes a virtuoso showpiece for band, except for some relaxed moments which recall the soft-shoe steps from the minstrel shows.

INTERMISSION

LE GAY PARIS
I. Marche
II. Valse
III. Galop

JEAN FRANCAIX

Jean Françaix (b. 1912) is a French composer whose music displays qualities of elegance and wit.

Geoff Thompson, solo trumpet

NOTES ON HUNGARY

TIBOR POLGAR

Suite in Five Movements for Concert Band
based on Hungarian folk songs

Tibor Polgar was born in Budapest in 1907 and graduated from the Ferenc Liszt Academy of Music, where he studied with Zoltán Kodály. For twenty-five years, he was head of music with the Hungarian Radio and conductor of its symphony orchestra. Mr. Polgar is a prolific composer whose works include operas, radio and film scores (including the movie "In Praise of Older Women"), chamber music, and vocal, orchestral, and solo compositions. He was a member of the University of Toronto's Opera Department and Canadian Opera Company music staff for a number of years.

Notes on Hungary was commissioned by the University of Toronto Concert Band, with a grant from the Ontario Arts Council, and was first performed in 1970. The themes are folk music, treated very freely.

- I. Sunrise: the last minutes of the rising sun at a summer daybreak.
- II. Children Playing: gay children are romping while singing their cheerful songs.
- III. A Song of Homesickness: the main theme of this movement is one of the most heart rending sad songs of the country. The words of the song, in a free translation, are:

I started my way from my beautiful country
From the famous little Hungary,
I glanced back when half way
And tears came to my eyes...

- IV. Gypsy Song: a mocking song on gypsy melodies.
- V. In the Soldier's Camp: a recruiting song which develops into a fiery dance.

ROMAN FESTIVALS

OTTORINO RESPIGHI

Transcribed by William A. Schaefer

Ottorino Respighi (1879-1936) is best known for the trilogy of symphonic poems that celebrate the past and present glories of Rome. "Feste Romane" was composed in 1928, and is the last of the set. Respighi has supplied the following comments:

Roman Festivals (cont.)

"In Feste Romane, I have attempted to summon up visions and evocations of Roman fetes by means of the maximum of orchestral sonority and colour."

I. Cirenes (Games in the Circus Maximus): a threatening sky hangs over the Circus Maximus; it is the people's holiday. Hail, Nero! The iron doors are unbolted; the strains of religious song and the howling of wild beasts float on the air. The crowd rises in agitation. Unperturbed, the song of the martyrs develops, conquers and then is lost in the tumult.

II. The Jubilee: the pilgrims trail along the highway, praying. From the summit of Mount Mario, there finally appears to ardent eyes and gasping souls the Holy City: Rome! Rome! A hymn of praise bursts forth. The churches ring out their reply.

III. The October Festival: the October festivals in the Roman Castelli, covered with vines; echoes of the hunt, tinkling bells and songs of love.

IV. The Epiphany: the night before the Epiphany in the Piazza Navena. A characteristic rhythm of trumpets dominates the frantic clamor. From time, to time, above the swelling noises, float rustic motives, salterello cadences, the strains of a barrel organ from a booth and the appeal of the 'barker', the harsh song of the intoxicated and the lively stornello, in which is expressed the popular feeling, We are Romans, let us Pass! *

UNIVERSITY OF TORONTO WIND SYMPHONY PERSONNEL

Flute

Russell Armstrong, Ottawa
Jennifer Cluff, Toronto
Ronald Korb, Pickering
Lynn Langford, Barrie
Laura Nashman, West Hill

Piccolo

Russell Armstrong, Ottawa
Jennifer Cluff, Toronto

Oboe and English Horn

Andrea Budgey, Truro, N.S.
Genevieve Graham, Toronto
Martin Houtman, Kingston

Clarinet

Martin Arnold, Toronto
Laurie Bell, Kingston
Karen Karnay, Hamilton
Ameene Shishakly, Baie D'Urfe, P.Q.
Brian Simpson, Winnipeg
Wayne Toivomen, Thunder Bay
Leanne Wooten, Sudbury

PERSONNEL (cont.)

Eb Clarinet

Martin Arnold, Toronto
Laurie Bell, Kingston
Katherine Carleton, Peterborough

Bass Clarinet

Scott Naykalyk, Toronto

Eb Bass Clarinet

Ruth Weber, Toronto

Saxophone

Diane Drysdale, North York
Ted Parkinson, Whitehorse, Yukon
Bernardo Padron, Caracas,
Venezuela
Mark Tooker, Brockville

Bassoon

Fraser Jackson, Ottawa
Larkin Hinder, Toronto

Contra Bassoon

Carol Ann Turton, Alexandria

Trumpet

Pree Austin, Guelph
Doug Court, Toronto
Valerie Cowie, Toronto
Jim Gardiner, Sault Ste. Marie
Keith Mayo, Toronto
Mark Needs, Toronto
Bill Thomas, Toronto
Dan Timmerman, Sarnia

French Horn

Anne Bonnycastle, Toronto
Deborah Dodds, Toronto
Susan Freeman, Didsbury, Alta.
Seanan McGee, Scarborough
Janet Parker, Toronto
Janet Sargent, Hudson, P.Q.
Neil Spaulding, Toronto

Trombone

David Reid, St. John's, Nfld.
Kevin Sharp, Toronto
David Sisler, St. Catharine's
John Loretan, Aylmer, P.Q.

Tuba

Michael Redner, Port Hope
Paul Sylvester, Toronto

Euphonium

M. Barrington Hall, Toronto

Double Bass

Rolf Rohrich, Toronto

Harp

Charlene Walters, Oakville

Piano

Bob Houghton, Thornhill
Jennifer Wolfe, Toronto

PERSONNEL (cont.)

Percussion

Bill Brennan, St. John's, Nfld.

Chris Burrell, Scarborough

John Thompson, Halifax

David Wilson, Toronto

Manager/Librarian

Karen Karnay

*Program notes compiles by Stephen Chenette

Next event:

Thursday Afternoon Series Lecture

February 2, 1984 at 2:10, Walter Hall

Prof. Tom Plaunt, McGill University

"The Concord Sonata" (Ives)

Next U. of T. Wind Symphony Concert:

Sunday, March 18, 1984

MacMillan Theatre, 3 pm

Ron Chandler, conductor